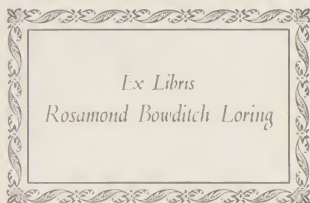




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THIRTY BINDINGS

DESCRIBED BY G. D. HOBSON

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# THIRTY BINDINGS

DESCRIBED BY

G. D. HOBSON

SELECTED FROM THE FIRST EDITION

CLUB'S SEVENTH EXHIBITION, HELD

AT 25 PARK LANE, BY PERMISSION

OF SIR PHILIP SASSOON, BART.

LONDON 1926

THE FIRST EDITION CLUB

6 LITTLE RUSSELL STREET

W.C.

PRINTED AND MADE IN ENGLAND



## ACKNOWLEDGEMENTS

THE gratitude of the Club is due to Sir Philip Sassoon, Bt., for his kindness in lending his house and collection of bindings; to Mr. G. D. Hobson, M.V.O., who selected and arranged the exhibits, and has written the descriptions in the pages that follow; to our Chairman, Dr. G. C. Williamson, for his exhibits and advice; to Mr. H. V. Marrot, for his exhibits and help in arranging the exhibition; and to Lord Ivor Churchill, Sir Edward Sullivan, Bt., Lt.-Col. Sir George Holford, K.C.V.O., Lt.-Col. W. E. Moss, Dr. H. M. Davies, Mrs. Ashley Dodd, Mrs. Radford, and Messrs. Albert Ehrman, G. J. Gray, C. H. St. John Hornby, H. Yates Thompson, G. S. Tomkinson, and H. Gordon Selfridge, who freely allowed their collections to be drawn upon.

Mr. Ehrman's criticisms were the starting point from which the new process (by which twelve of the colour plates are reproduced) was discovered; and we owe thanks to him, to Dr. Williamson, to Mr. F. J. Newbery, and to Messrs. Whittingham and Griggs, Ltd., for the success of our experiments. We are also indebted to Messrs. F. Sage and Co., Ltd., for a generous loan of fine show-cases for the exhibition.

A. J. A. SYMONS

*Director.*



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## INTRODUCTION

LONDON'S interest in the art of bookbinding appears to be sated by one exhibition in a generation—at all events, only three have been held in over sixty years. Probably there is no one now living who remembers the earliest of these, which was organized by the Royal Archaeological Society in 1861, and since no catalogue of it was published, and the only record of it is a descriptive article in vol. xviii of the *Archaeological Journal*, it is very little known even to specialists. Yet it must have been a fairly extensive and very interesting show, containing many bindings from the collections—long since dispersed—of Felix Slade, J. T. Payne, and the Rev. J. Fuller Russell, as well as from the North, Sotheby, and Zouche libraries which have been more recently sold.

Far better known is the next London Exhibition, held at the Burlington Fine Arts Club in 1891, and the stately catalogue in which it is recorded will always be indispensable to the student. Some six or seven hundred bindings were shown, including the magnificent volume known as the Lindau Gospels, which then belonged to Lord Ashburnham, and is now in the Pierpont Morgan Library; the late Lord Crawford's collection of medieval jewelled bindings, now in the Rylands Library, Manchester; 12th century bindings from the Society of Antiquaries and the Durham Cathedral Library; and a number of treasures of later date lent by Queen Victoria, by Cathedral and College libraries, and by private owners in all parts of the country.

The Exhibition which this volume is intended to commemorate was a very much more modest enterprise. Not more than about 300 bindings were shown; there were no bindings earlier than the 15th century; and as the Exhibition was held at a private house, and lasted for two days only, no attempt was made to draw on the resources of corporate libraries, or on the great country house collections which still remain intact. Practically all the books came from private libraries in or near London, except a few which belonged to personal friends of the organizers. The result was an exhibition not lacking in interest or character, though it could not be described as fully representative; inferior as it was in extent and importance to its predecessor of 1891, it had some points of superiority which are worth examining, not in any spirit of vain-gloriousness, but because they suggest the progress that has been made in the study of bindings during the last thirty-five years.

The first point is the most important; in the unceasing struggle between the wiliness of forgers and the wariness of collectors, the advantage in 1891

lay with the former, and several examples of their skill were shown at the Burlington Fine Arts Club. Four at least were reproduced—all glorious with gold and colours—in the illustrated catalogue; a "Grolier" in Lord Amherst's library, which seems to have been an entirely modern creation (Pl. 38; recognized as a forgery by Mr. Seymour de Ricci; see Le Roux de Lincy, 1907, p. 375); and three books from the Huth Library, all which were in due course sold as forgeries in the Huth sales at Sotheby's—a "Grolier" (Pl. 40), a binding with the arms of a Medici Cardinal (Pl. 16; referred to as being of doubtful authenticity by Weale, *Bookbindings*, vol. i, p. xvi, no. 19)—both wholly modern; and a 16th century Italian binding to which the name and complex cypher of Maiolus had been added in the 19th century (Pl. 43; reproduced as genuine in the Morante catalogue, lot 1580, and Brunet, *La Reliure ancienne et moderne*, Pl. 98). Two other forgeries exhibited are known to me; a 19th century Henri II binding, also from the Huth Library (Case I, No. 4), and a binding purporting to have been given by Grolier to Eurialus Silvester, which was a genuine 16th century Roman work with a forged inscription (Case F, No. 11; Le Roux de Lincy, 1907, No. 325; reproduced as genuine in the Elton Library catalogue, p. 9; sold as a forgery at Sotheby's, 1st May 1916). There were almost certainly other black sheep in the Burlington fold, perhaps many others; but I have definite knowledge of those mentioned only.

Some progress, too, has been made in thirty-five years in the knowledge of genuine bindings; in 1891 Thoinan had not published the celebrated aphorism of the Cte. de Laborde "*La reliure est un art tout français*"; and if he had it would certainly not have been accepted. In those distant days the bindings of Wotton were classed as English, and the bindings of Maiolus as Italian, while the bindings which bear Grolier's name and motto were divided on no intelligible principle between France and Italy. It is still not so fully recognized as it might be that all these three groups of bindings are certainly of French, and probably of Parisian workmanship, and if by grouping them together it has been possible to emphasize their fundamental similarity, the Exhibition will have been of use to students.

For the rest, the strength of the Exhibition lay chiefly in the series of English bindings, and particularly in the bindings of 1660 to 1700. This was, in fact, the Golden Age of the art in England, and though our binders never quite achieved the technical excellence of the French, in richness and variety of design we were far superior to them. Formerly, all the best bindings of this period were assigned to Samuel Mearne, who was bookbinder and stationer to Charles II, but the late Mr. Gordon Duff demolished that legend in a paper,

entitled "The Great Mearne Myth," read to the Edinburgh Bibliographical Society, and thanks to the patient investigations of Dr. H. M. Davies, one of our contributors, it is possible to distinguish between the work of seven or eight different craftsmen of the period. At least four of them are represented in the illustrations.

In choosing the bindings for reproduction, my object has been to select the most interesting unpublished examples, and, so far as I know, only one of our thirty bindings has ever been reproduced previously. The following bindings have all been published elsewhere; otherwise several of them would have had overwhelming claims to admission:

<i>Type of Binding.</i>	<i>Owner.</i>	<i>Where Reproduced.</i>
1. Dutch, 15th century	A. Ehrman	Sotheby, H. B. Wheatley Sale, 1.4.18, Lot 579.
2. Grolier plaque binding	H. Yates Thompson	The Library, June 1924, Pls. 6 and 8; also in a forthcoming publication, <i>Maioli, Canevari and others</i> , by G. D. Hobson.
3. "Canevari" binding	H. Yates Thompson	Quaritch, <i>Catalogue of Book-bindings</i> , 1889, Pl. 6.
4. "Canevari" binding	Lt.-Col. W. E. Moss	Sotheby, J. Pearson Sale, 7.11.16, Lot 119.
5. Filareto binding	Lt.-Col. W. E. Moss	<i>Maioli, Canevari and others</i> .
6. Ebeleben binding	Lt.-Col. W. E. Moss	Elton Library Catalogue, p. 160.
7. Grolier binding	Sir G. Holford	Burlington Fine Arts Club Catalogue, Pl. 39.
8. Maiolus binding	H. Yates Thompson	Sotheby Sale Catalogue, 27.7.25, Lot 70.
9. Maiolus binding	Sir G. Holford	Burlington Fine Arts Club Catalogue, Pl. 41.
10. Maiolus binding	Sir G. Holford	<i>Maioli, Canevari and others</i> .
11-13. Wotton bindings (3)	Lt.-Col. W. E. Moss	Sotheran Catalogue, Piccadilly Series 68, No. 3.
14. Archbishop Parker binding	Lt.-Col. W. E. Moss	E. Almack, <i>Fine Old Bindings</i> ; Quaritch, 1889; Sotheby, Amherst Sale, 3.12.08, Lot 109.
15-17. 17th century bindings (3)	Dr. H. M. Davies	<i>Samuel Mearne</i> , by C. Davenport, Pls. 22-24.
18. 17th century binding	Lt.-Col. W. E. Moss	<i>Samuel Mearne</i> , by C. Davenport, Pl. 17.
19. 17th century binding (N.B.—18 and 19 have a rare stamp of a small head in profile)	Lt.-Col. W. E. Moss	E. Almack, <i>Fine Old Bindings</i> .

<i>Type of Binding.</i>	<i>Owner.</i>	<i>Where Reproduced.</i>
20. 17th century binding (from the library of Samuel Pepys)	H. Yates Thompson	Maggs Catalogue, No. 385, Pl. 22.
21. English 17th century binding	G. D. Hobson	Sotheby, M. Tomkinson Sale, 3.7.22, Lot 1075.
22. English 17th century binding	G. S. Tomkinson	Sotheby, M. Tomkinson Sale, 3.7.22, Lot 1167.
23. English 17th century binding (with monogram of William III)	H. Yates Thompson	Sotheby Sale Catalogue, 23.10.17, Lot 1033.
24. Binding by Lemonnier	Sir G. Holford	Burlington Fine Arts Club Catalogue, Pl. 104.
25. Binding by Lemonnier	Sir G. Holford	Burlington Fine Arts Club Catalogue, Pl. 104.
26. English 18th century binding	G. D. Hobson	Sotheby, E. J. Stanley Sale, 22.6.08, Lot 1131.
27. Roger Payne binding	G. D. Hobson	Sotheby, J. Pearson Sale, 7.12.16, Lot 246.

It remains only to thank all who contributed to the success of the Exhibition, and particularly Sir Philip Sassoon for the loan of his beautiful room. Decorated by the genius of José-Maria Sert, with rich and subtle harmonies of blue and gray and silver in the fashion of the gorgeous unchanging East, it afforded such a setting for our little collection as surely no bindings ever had before. There must have been many among our visitors who were attracted as much by the casket as by its contents: none, let us hope, went away without appreciating both.

G. D. HOBSON.

*September 1926.*



PLATE I

## PLATE I

ENGLISH (OXFORD) BINDING, LATE 15TH CENTURY. LENT BY A. EHRLMAN, ESQ.

*Author, etc.*—Johannes Duns Scotus, Super quarto sententiarum, Venetiis . . . per Bonetum Locatellum Bergomensem, 1497.

*Size.*—340 × 225 mm.

*Material and technical details.*—Dark brown calf over wooden boards; four bands; two leather clasps; back repaired; fragments from a manuscript containing Chansons de Geste written in France, second half of the 13th century, were removed from the binding and have been presented by the owner to the British Museum.

*Provenance.*—Given by its original owner, Canon Stokes, Fellow of All Souls College, Oxford, to the Chapel of St. George at Windsor.

*Remarks.*—This is undoubtedly an Oxford binding, not only because the original owner was an Oxford man, but also because there is a binding in the Library of Merton College, Oxford (Shelf 58, b. 7), also presented by a contemporary English donor, which has the same stamp of the interlocking birds. None of the stamps on this binding, however, is reproduced in Mr. Strickland Gibson's monograph on early Oxford bindings.

The decorative *motif* of birds or animals with interlocking necks is of Asiatic origin and great antiquity (see Monsieur E. Mâle, *L'Art religieux du XIIIe siècle*, 1924, p. 356). It is found on an early Chaldean cylinder and an ancient Egyptian engraved gem; it probably came to Europe in the ornament of woven fabrics, and appears on a Spanish-Saracenic ivory casket in the Victoria and Albert Museum, South Kensington; it is common in French architectural decoration of the 12th century, and is not unknown in illuminated manuscripts. On bookbindings it is rare; but three variants occur on Oxford bindings (Gibson, stamps 30, 54, and 63), and another on one of the Registers of Pembroke College, Cambridge (see Dr. E. H. Minns' plate of binding stamps in his handlist of Early Printed Books in the College Library, Stamp No. 41).

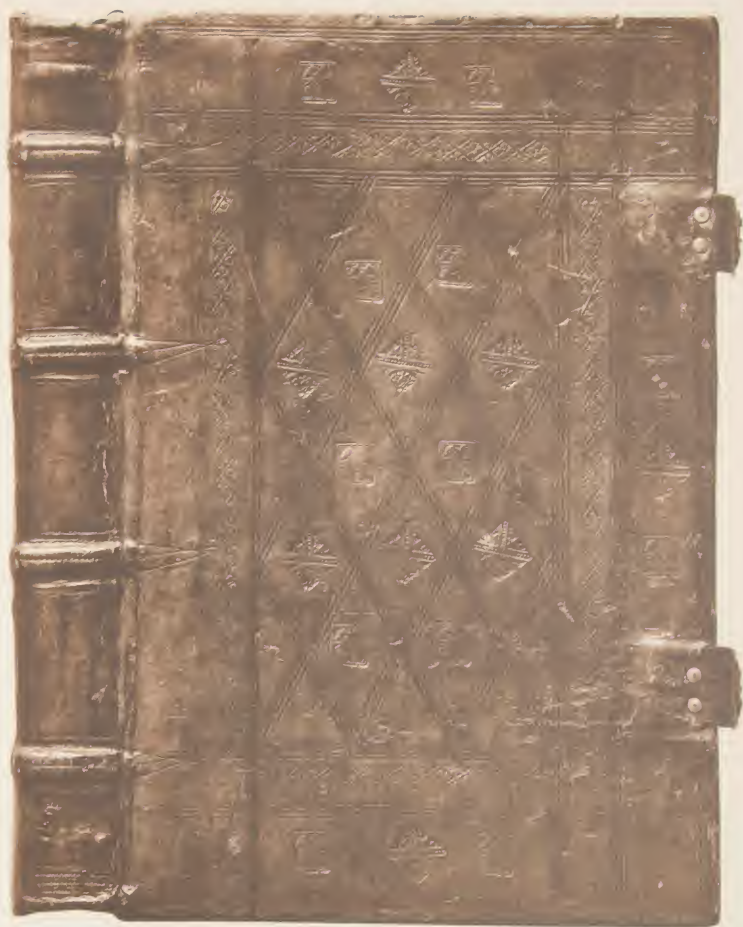




PLATE II

PLATE II

VENETIAN BINDING, IN THE GREEK STYLE, CIRCA 1503. LENT BY  
COL. SIR GEORGE HOLFORD, K.C.V.O.

*Author, etc.*—Euripides Tragoediae (Graece), Venice, Aldus, 1503.

*Size.*—165 × 105 mm.

*Material, etc.*—Dark olive-green morocco, over wooden boards; flat back; the edges of the boards have a deep groove; two leather clasps; two end-papers at each end.

*Remarks.*—In decoration this is a typical Venetian binding of this period; in technique it is Greek, imitated from the bindings of Greek MSS. from the monasteries of Mt. Athos. This style seems to have been adopted for Greek books by European binders of all countries in the 15th and 16th centuries (see Mr. E. P. Goldschmidt's remarks in his catalogue viii, no. 155). The main peculiarities of these Greek bindings are described as follows by Mr. Goldschmidt:

“The headbands are raised above the height of the rims of the sides at top and bottom and drawn some way outwards along the upper and lower edge of the covers; a groove is cut round the whole outer edge of the covers, and the boards are cut very small so as hardly to protrude beyond the pages.”

See also the remarks on Plate XI.







PLATE III

### PLATE III

FRENCH BINDING, *CIRCA* 1520. LENT BY LIEUT.-COL. W. E. MOSS.

*Author, etc.*—Armandus de Bellovisu, *Declaratio difficilium terminorum*. . . .  
Basle (M. Wenssler), 1491.

*Size.*—150×100 mm.

*Material, etc.*—Red morocco over wooden boards; re-backed; remains of two clasps.

*Provenance.*—On the title is the name Jo Turrianus, above an illegible library stamp. The coats of arms on the covers are: centre, England; top, Empire; dexter side, Milan; sinister side, the Dauphin Francis, son of Francis I; bottom, the leopards of England.

*Remarks.*—This is a most interesting binding; the only similar example known to me, covering a book printed at Paris, 1517, was Lot 836 in the Morante Sale; it is reproduced there, and is Plate 80 of Brunet's *La Reliure Française*; afterwards it passed to Baron Double, and is described by him in his *Cabinet d'un Curieux*, pp. 9-11; also by Guigard, *Armorial*, 1890, vol. i, p. 88. Double says that his binding was amongst the presents offered by Francis I to Henry VIII at the Field of the Cloth of Gold in 1520; Guigard, that it belonged to Mary Tudor, daughter of Henry VII and wife of Louis XII. These attributions strike me as legendary; and it is more likely that these two bindings were executed for an enterprising Parisian bookseller, and that the heraldry is merely decorative.

However that may be, these bindings are certainly early, and perhaps the earliest surviving examples of French gold tooled work; the wooden boards suggest an early date, so does the decoration which is almost Gothic in character, and quite unlike the ornaments introduced from Italy. I ought to add that the edges of the Morante-Double volume are gauffered, and that on the fore-edge is the name Pignolet.





PLATE IV

TWO FLEMISH OR ENGLISH PANELS USED BY G.P., CIRCA 1530.  
LENT BY A. EHRLMAN, ESQ.

*Author, etc.*—Petrus Lombardus, *Textus magistri sententiarum*, n.p., 1528.

*Size.*—193×130 mm.

*Material, etc.*—Dark brown calf over wooden boards; four bands; a vellum leaf from a manuscript at each end.

*Remarks.*—These panels are described by Weale, *Rubbings*, 390-391, from a binding in the Six Collection, Amsterdam; there is another example of the panel of the Image of Pity on the binding of a copy of *Johannis Sarisberiensis Policraticus*, Lyons, 1513, in the Cathedral Library, York (Weale, 892). The binder's initials and mark



are found also on two panels with medallion heads, which decorate the covers of a book printed at Basle in 1534, which was Lot 66 in the late Mr. Gordon Duff's collection of stamped bindings (sold at Sotheby's, 16th March 1925); the late owner, in his remarks on it, referred to the panel of the Image of Pity, which he said was certainly English, though described by Weale as Netherlandish: unfortunately, he gave no reasons for his attribution, and it is difficult to see on what it is based, unless it be that the borders are of a type found in England (*e.g.*, a panel of four saints with the initials S.G. reproduced by Davenport, *Cameo Bookstamps*, p. 116, and the panel of St. Nicholas used by Spierinck, reproduced by Davenport, *op. cit.*, p. 172, and frequently elsewhere); on the other hand, Duff says (*Westminster and London Printers*, p. 122) that octavo or quarto books in English bindings of this period generally have three bands only, foreign bindings four or more, like the volume under discussion. Neither argument is conclusive; a panel by Pierre Gipot, a Frenchman, has a very similar border, and the book on which it occurs has three bands only (reproduced by Prof. H. Loubier, *Der Bucheinband*, 1926, p. 113).

Mr. Ehrman suggests that G.P. may stand for Garret Pilgrim, an Oxford bookseller and bookbinder described as a "Douchman," whose will was proved in February 1537 (see S. Gibson, *Abstracts from the Wills . . . of Binders . . . of Oxford*, 1907, pp. 7 and 8). It is generally agreed that this Garret or Gerard was related to Joyce (Judocus) Pelgrim, who was associated with Henry Jacobi

at the sign of the Trinity in St. Paul's Churchyard (see *Bibliographica*, vol. i, pp. 93 *et seq.*). Jacobi used in his book a woodcut device of the Trinity which passed to Henry Pepwell, who was also in business at the sign of the Trinity, and who used, in addition, another woodcut device of the Trinity which is by no means unlike the panel on our binding (reproduced in *Bibliographica*, vol. i, p. 174, and in McKerrow, *Printers' and Publishers' Devices*, no. 48). Unfortunately, there is no proof that Garret Pilgrim ever had a shop at the sign of the Trinity, nor did any of the bindings of Jacobi bear a panel representing the Trinity, so that Mr. Ehrman's ingenious suggestion remains a conjecture only.









PLATE V

ITALIAN BINDING BY A ROMAN BINDER, *CIRCA* 1540. LENT BY COL. SIR GEORGE HOLFORD, K.C.V.O.

*Author, etc.*—Dante, *Convivio*, Venice, 1531. Niccolo Liburnio, *Le tre fontane*, Venice, Sessa, 1534.

*Size.*—160 × 104 mm.

*Material, etc.*—Red morocco; the rocks on the medallion painted black; seven bands; two end-papers at each end.

*Provenance.*—This medallion is usually assigned to Demetrio Canevari, an attribution which has nothing whatever in its favour. I have tried to show elsewhere<sup>1</sup> that these bindings were probably executed for Pier Luigi Farnese, son of Pope Paul III. Like another volume from the same library in the British Museum, this book was, in the 18th century, in the Soranzo Library at Padua.

*Remarks.*—A very typical specimen of the so-called Canevari bindings. Notice that the last word of the Greek inscription is incorrectly spelt, an I being omitted before the Omega; such mistakes often occur on these bindings. A copy of Dante's *Divine Comedy*, in a similar binding, is in the library of Madame Rahir, Paris.

<sup>1</sup> Maioli, *Canevari, and others*, London, Ernest Benn, Ltd., 1926.

CONVIVIO  
DI DANTE



TRE FONTANE  
DE NICOLÒ  
LIBVARNIO





PLATE VI



FRENCH, PROBABLY PARISIAN, BINDING, CIRCA 1535-40. LENT BY COL. SIR GEORGE HOLFORD, K.C.V.O.

*Title, etc.*—Polybii Historiarum Libri quinque . . . Venetiis in Aedibus Aldi . . . 1521.

*Size.*—170×103 mm.

*Material, etc.*—Citron morocco; five large and two small bands; vellum liners; four paper and one vellum end-papers at beginning, six paper and one vellum at end; reinforcing pieces with truncated corners, capital letters in gold throughout. Grolier's motto, "Portio mea Domine sit in terra viventium," and his name,<sup>1</sup> which is half-erased, are written on the inside of the lower cover.

*Provenance.*—Nothing seems to be known of the history of this book between its possession by Grolier and its acquisition by the present owner's father, but some former owner, according to an inscription on one of the fly-leaves, bought it for six florins at Louvain on 22nd December 1825.

*Remarks.*—The word Grolierii has, as will be seen, been almost effaced on the upper cover; it is possible that it was added a few years after the book was bound, as the words "Et Amicorum," which have not been damaged, are in a different type from the Polybius just above, but there can, of course, be no question that they were added in the 16th century, during Grolier's lifetime.

The tool at the outer corners is found on several early Groliers, *e.g.*, Erasmus, *De ratione concionandi*, Basle, 1535 (Quaritch, *Catalogue of Bookbindings*, December 1921, Pl. 26), and a Livy of 1520, in the British Museum (c. 19. f. 24; Le Roux de Lincy, 1907, no. 291; 1866, no. 310). The complex tool in the corners and at the top and bottom of the inner rectangle, which is repeated four times to form the central ornament of the lower cover, is used in exactly the same way on a copy of *Vida's Poems*, Lyons, 1536, in the Bibliothèque Nationale (Le Roux de Lincy, 1907, no. 535; 1866, no. 331), which has the name and title placed as on this binding and no motto; it is found also on two books that belonged to Grolier, neither of which has his name or motto on the cover—Helias Capreolus, *Chronica*, n.d. (Le Roux de Lincy, 1907, no. 97; 1866, no. 62), in the Ambrosian Library at Milan, and F. Cortez, *Narratio*, Nuremberg, 1524 (Le Roux de Lincy,

<sup>1</sup> This reads apparently "Io Grolierii lugdunen et amicorum."



1907, no. 148; 1866, no. 89). This tool occurs again on at least two bindings with the arms and device of Francis I (for reproductions, see *One Hundred and Seventy-six Bindings in the Library of Robert Hoe*, Pl. 24; Meunier, *Cent Reliures de la Bibliothèque Nationale*, Pl. 37). This book is no. 427 in Le Roux de Lincy, 1907, and no. 240 in the 1866 edition.







PLATE VII

## PLATE VII

FRENCH, PROBABLY PARISIAN, BINDING, *CIRCA* 1535-40. LENT BY COL. SIR GEORGE HOLFORD, K.C.V.O.

*Author, etc.*—Joan Huttichii, Imperatorum Romanorum libellus, Wolfgang Cephaleus, Strasburg, 1526.

*Size.*—168×103 mm.

*Material, etc.*—Dark brown calf; back repaired. The original liner and end-papers have been removed from the beginning of the volume, but at the end there is the usual vellum liner, with four paper and one vellum end-papers.

*Provenance.*—A note in Heber's handwriting says Heathcote's Sale (probably Robert Heathcote, who had various sales between 1802 and 1808); then according to Le Roux de Lincy, Heber's Sale at Paris in 1836.

*Remarks.*—A copy of Juvenal and Persius, Venice, Aldus, 1535, is covered by what is almost a duplicate of this binding, except that it has only one of the irregular frames round the central inscription; it has the words "Grolierii et amicorum" at the foot of the upper cover, but no motto (Le Roux de Lincy, 1907, no. 259; reproduced, *Morgand Bulletin*, no. 12118, and Paillet Catalogue, 1887, no. 393; better in the La Vigne Sale Catalogue, Paris, 7th December 1920, Lot 50). The complex tool above and below the irregular central double frame is often found on early Groliers (*e.g.*, *Pii Pont. Max. Decadum Blondi Epitome*, Basle, 1533, at Lyons, reproduced on Pl. 9 of the *Exposition de Reliures*, Bibliothèque de Lyon, 1925), and on a manuscript Livy in the Bibliothèque Nationale (Latin MS. 16554; Le Roux de Lincy, 1907, no. 273; 1866, no. 311).

This, the preceding binding, and their six analogies—the Pius II, the two Livys, the Juvenal, the Erasmus, and the Vida differ in two respects from normal Grolier bindings of the early type.

1. The latter have the title in the centre of the upper cover, the name (nearly always prefixed by Io) below it, and the motto in the centre of the lower cover; none of these eight bindings has the inscriptions placed normally.

2. None of the eight bindings is decorated with the interlacing fillet, that fruitful and fascinating theme which in one form or another amused and satisfied Grolier for most of his remaining life (see the three following plates); the designs on the eight show but little inventive resourcefulness compared with the infinite variety of the more familiar patterns.

Two deductions would seem to be admissible :

1. That the bindings of the type shown on this and the preceding plate are among the earliest of those carried out for Grolier which bear his name. They were executed before the arrangement of the inscriptions was standardized, and before the interlacing fillet was introduced.

2. That Grolier never had his name placed on any of his bindings till about 1536, the date of the latest imprint in any of these eight books.

This binding is Le Roux de Lincy, 1907, no. 237; 1866, no. 135.









PLATE VIII

PLATE VIII

FRENCH, PROBABLY PARISIAN, BINDING, CIRCA 1540. LENT BY  
LIEUT.-COL. W. E. MOSS.

*Author, etc.*—C. Suetonii Tranquilli, XII Cesares [and other works], Venice, Aldus, 1521.

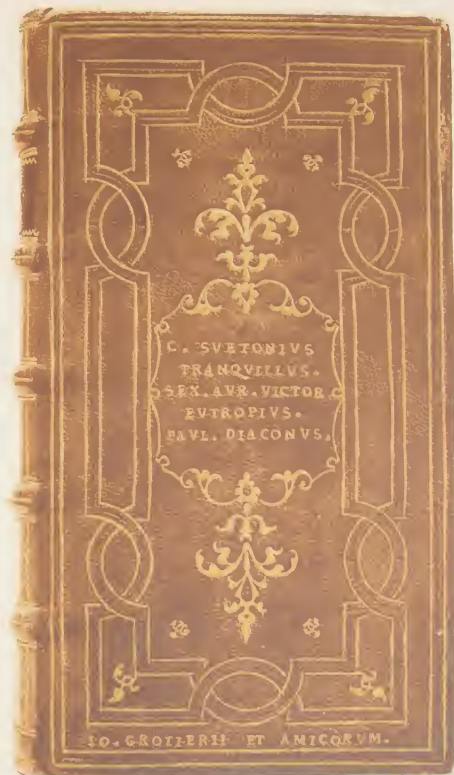
*Size.*—175×98 mm.

*Material, etc.*—Citron morocco, re-backed; but the original end-papers kept, three paper and one vellum at the beginning, four paper and one vellum at the end; edges of the boards decorated with a single straight line; in the centre of the lower cover is Grolier's motto, "Portio mea," etc.

*Remarks.*—A typical Grolier of the early type, with simple interlacings and solid tools. A binding which shows most of the same tools and the same general scheme of decoration, but a rather more elaborate border, covers a copy of Lucian, Venice, Aldus, 1516, in the Rylands Library, Manchester (Le Roux de Lincy, 1866, no. 159; 1907, no. 300). Most of the tools, similarly arranged, but with a different border, also appear on one of Grolier's copies of Juvenal, Venice, Aldus, 1535 (Le Roux de Lincy, 1907, no. 257: reproduced in the catalogue of the Burlington Fine Arts Club Exhibition, Pl. 39); differently arranged, but with a similar border, they occur on one of his copies of Virgil, Venice, Aldus, 1527 (Le Roux de Lincy, 1907, no. 544; 1866, no. 340; reproduced in the Guyot de Villeneuve Sale Catalogue, Paris, 1901, Lot 591; and in Guigard, *Nouvel Armorial*, vol. ii, p. 247).

Note the twelve *points de repère* to help the draughtsman to get the interlacings of the border accurately; there are no less than sixteen of these on each cover of the Rylands book.

This edition is dedicated to Grolier by Giovanni Baptista Cipelli, called Egnasio. This book is not recorded by Le Roux de Lincy, 1907.



C. SUTONIUS  
TRANQUILLUS.  
SEN. AVR. VICTOR. C.  
EUTROPIUS.  
PAUL. DIACONVS.

IO. GROTERII ET AMICORVM.



PLATE IX

PLATE IX

FRENCH, PROBABLY PARISIAN, BINDING, *CIRCA* 1540-5. LENT BY  
H. GORDON SELFRIDGE, Esq.

*Author, etc.*—Ferrerri, Zaccaria, Hymni Novi Ecclesiastici, Rome, 1525.

*Size.*—215 × 134 mm.

*Material, etc.*—Dark brown morocco, the interlacing fillet in black; the edges have alternate panels of a straight line and a leafy tool. Back (repaired) has six large and two small bands; new end-papers. In the centre of the lower cover is Grolier's motto, "Portio mea," etc.

*Provenance.*—Répertoire de la Librairie D. Morgand, 1893; Bonaventure, New York, 1900 (according to Le Roux de Lincy, 1907).

*Remarks.*—From the comparative simplicity of the design, and the use of solid tools in the centre panel, this would seem to be an early example of a Grolier binding with painted fillet. The date assigned to it is early for a polychrome binding. I adopt it because the same solid tools, in almost the same pattern, are found on the well-known binding executed for Nicholas von Ebeleben, which is dated 1541 (reproduced *Festschrift Loubier*, 1923, Pl. 21, p. 186).

This binding is no. 196 in Le Roux de Lincy, 1907.







PLATE X

## PLATE X

FRENCH, PROBABLY PARISIAN, BINDING, 1550-60. LENT BY LIEUT.-COL. W. E. MOSS.

*Author, etc.*—Herodiani Historiae, Bologna, 1493.

*Size.*—285 × 200 mm.

*Material, etc.*—Brown calf which has been stained black, leaving the interlacing fillet and centre brown; edges of board decorated with lines; five end-papers at beginning, four of paper, one of vellum; the vellum paste-down has been raised, showing a reinforcing piece with truncated corners cut from a French manuscript; the last end-paper has a portion of a watermark which is probably Briquet 9425, used at Troyes, Longwy, Arras, and Sens, 1519-54.

*Provenance.*—From the library of Jean Grolier, with his motto, "Portio mea," etc., on the lower cover. His name on the upper cover has been effaced and replaced by "Longolii"; this must indicate a member of the family of de Longueil, whose arms are in all probability those painted on the centre of this cover: "D'azur, a trois roses d'argent, au chef d'or chargé de trois roses de gules" (Guigard, vol. ii, p. 329). Several members of the family were collectors, including Jean (d. 1551) and René (d. 1677). The best known Longolius, Christophe de Longueil, a man of letters who may have been acquainted with Grolier, cannot have owned the book, since he died in 1522, nearly thirty years before the binding can have been executed.

*Remarks.*—I cannot trace any other Grolier with a pattern resembling this at all closely, but the bows in the centre and upper compartments are found also on at least two other Grolier bindings, a book printed at Bologna, 1500 (Sotheby, Sir J. A. Brooke Sale, 25th May 1921, Lot 105), and one printed at Rome, 1542 (Quaritch, *Catalogue of Bookbindings*, 1921, Pl. 28); also on a book printed at Venice, 1528, and bound for Laurinus (Sotheby, Powis Sale, 20th March 1923, Lot 493). The four small crescents back to back are found also on a Grolier in the library at Gotha (reproduced in Wallis, *The Bookbinder's Art*, Pl. 34).

This book is not recorded by Le Roux de Lincy, 1907.

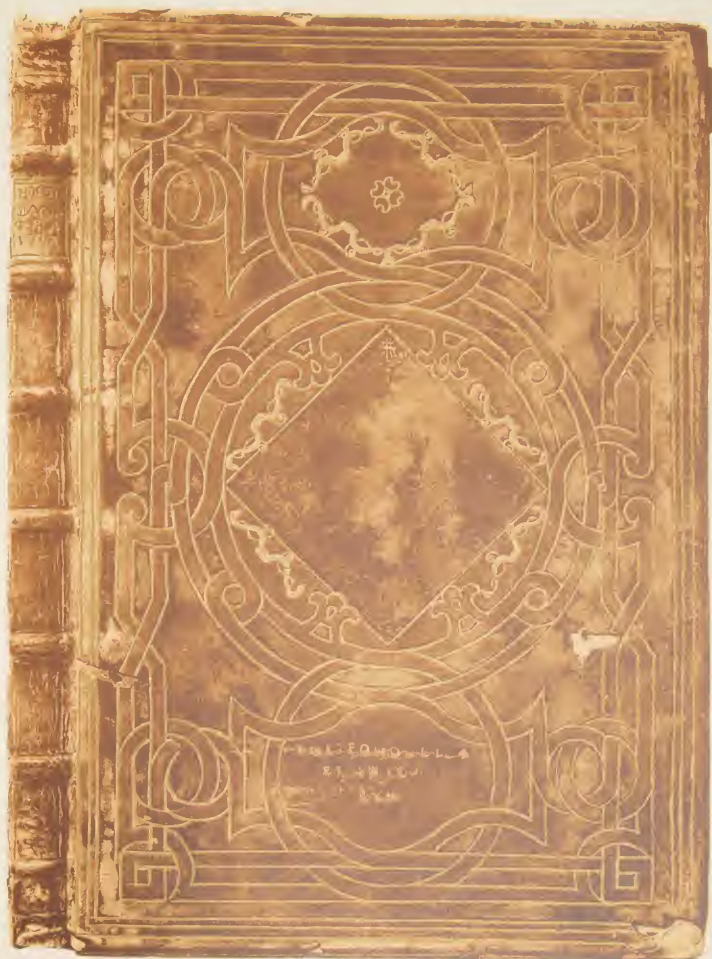




PLATE XI



## PLATE XI

FRENCH BINDING, CIRCA 1550, FOR HENRI II. LENT BY SIR PHILIP SASSOON, BT.

*Author, etc.*—Themistius, *Omnia Opera*, Graece, Venice, 1534.

*Size.*—310×212 mm.

*Material, etc.*—Brown morocco, re-backed; new end-papers; edges gaufered with formal ornament, a capital K, and two interlacing D's.

*Provenance.*—R. S. Turner; Quaritch, *Bookbindings*, 1889, no. 140; Belin's Catalogue, *Livres Anciens de provenances historiques*, Paris, 1910, no. 5. Reproduced in both catalogues.

*Remarks.*—This is another of the imitations of Greek bindings already referred to (see remarks on Plate II), though in this case the character of the binding has been somewhat obscured by the fact that it has been re-backed. Other bindings of this type for Henri II are the following:

Lempertz, *Bilderhefte*, 1853-65, Pl. C.10.

G. Brunet, *La Reliure ancienne et moderne*, Pls. 16 and 18.

W. Y. Fletcher, *Foreign Bookbindings in the British Museum*, Pl. 22.

H. Omont, *Les MSS. Grecs de la bibliothèque de Fontainebleau*, no. 267.

Dutuit Collection, Catalogue, no. 143.

Husung, *Bucheinbände aus der Preussischen Staatsbibliothek*, Pl. 44.

It is possible that these bindings were copied directly from Greek originals, rather than from the Aldine imitations, since all have, or have had, metal bosses at the four corners, a feature which is neither found in the Venetian books nor on other Henri II bindings. It is noticeable also that all these "Greek" bindings for Henri II have a capital Roman A or B immediately after or below the Greek title at the top of the upper board; probably this was a class-mark.

Mr. E. P. Goldschmidt, in his remarks on bindings of this type, already quoted, observes that while imitating Greek technical peculiarities, occidental binders used the same decorating tools as on their ordinary bindings. This is true; but the binders who worked for Henri II, at all events, seem to have reserved a simple decorative scheme, possibly inspired by a Greek model, for their Greek books, as in the example shown. We do not find on these Greek books any of the elaborate interlacing patterns used with such brilliant effect on other books in the king's Library.







PLATE XII

FRENCH—PERHAPS LYONESE—BINDING, CIRCA 1550-60. LENT BY  
MRS. ASHLEY DODD

*Author, etc.*—Pentateuchus Moysi. Apud Seb. Gryphium, Lugduni, 1542.

*Size.*—128×83 mm.

*Material, etc.*—Brown calf, hand-tooled; the border is composed of small tools; the greater part of the surface boards has been stained, leaving the fillet the natural colour of the leather; the edges of the boards have a leafy tool alternating with a straight line; back repaired; four large and two small bands; end-papers new. The fine paintings on the edges of the book represent Moses receiving the tables of stone, the worship of the Brazen Serpent, and Moses throwing down the tables of stone.

*Provenance.*—Belonged at an early date to Celestin de Marcossiat; according to a cutting from a bookseller's catalogue it was in the 19th century in the collection of the Rev. W. E. Buckley, and was exhibited at the Burlington Fine Arts Club in 1891, but it is not discoverable in the catalogue of that exhibition.

*Remarks.*—A number of bindings of this type are known, covering books printed by Gryphius at Lyons; they are usually described as Lyonese, but it is quite possible that they are Parisian work. The paintings on the edges are the most remarkable feature of this volume. I know of no similar examples, for French book-edges of this period are not usually painted, and these are quite different from German work, which is very like the somewhat later specimens shown on Plate XVII. On the other hand, the fore-edges of some 16th century Italian books were adorned with figure drawings (see H. P. Horne, *The Binding of Books*, 2nd edition, 1915, pp. 34 and 35), and it is possible that the decorations now under consideration are French imitations of Italian work.





PLATE XIII

### PLATE XIII

FRENCH BINDING, PROBABLY 1552. LENT BY LIEUT.-COL. W. E. MOSS.

*Author, etc.*—Bale, J., *Illustrium Majoris Britanniae Scriptorum . . . Summarium*, Wesel, 1548.

*Size.*—210×160 mm.

*Material, etc.*—Brown calf, with black fillet; the edges of the boards have alternately panels composed of a small floral tool and a straight line; re-backed; new end-papers.

*Provenance.*—Has the arms of Thomas Wotton (1521-87).

*Remarks.*—Thomas Wotton, the well-known collector, has been called the English Grolier, from the fact that many of his bindings have the inscription, "Thomae Wottoni et Amicorum," which he probably imitated from the great French collector. He had three distinct types of binding: the first, which is rare, has small round medallions of Mars and Lucrece; the only three examples of this class known to me are all dated 1548; the second, to which the present binding belongs, is always of brown calf with black interlacing ornament. This class sometimes has the coat of arms, sometimes the name and motto, and sometimes the date 1552; it is probable that all the bindings of this class were executed in that year, when Wotton succeeded to his father's estates. The third class, consisting of the later bindings, has no decoration except an elaborate armorial stamp with nine quarterings, which for some reason is assigned by Mr. Cyril Davenport, in his *English Heraldic Bookstamps*, to Humphrey Salwey!

It is certain that the bindings of the second class are the work of a French binder, but whether they were executed in France or England is unknown.

The pattern of this binding is rather similar to that of another Wotton binding, formerly in Lord Amherst's collection (reproduced in Quaritch's *Illustrations of Bookbindings*, 1889, no. 33).







PLATE XIV

PLATE XIV

FRENCH BINDING, ABOUT 1568. LENT BY COL. SIR GEORGE HOLFORD, K.C.V.O.

*Author, etc.*—Guicciardini, *Histoire des Guerres et des Choses*, Paris, Bernard Turrin, 1568. (A French translation of a portion of the Italian work.)

*Size.*—175 × 114 mm.

*Material, etc.*—Black morocco—inlaid with citron, olive, brown, black, and red morocco; three end-papers at beginning, four at end; reinforcing pieces with truncated corners; five bands; remains of two ties.

*Provenance.*—Belonged to A. A. Renouard.

*Remarks.*—This book was bound by a Parisian binder who was working between 1560 and 1570; he was probably the first man to practise to any great extent the art of inlaying bindings with different coloured leathers—a much more durable method than painting of producing a polychromatic effect. Other examples of his work in this style are reproduced<sup>1</sup> by Gruel, *Manuel I*, p. 151, Pl. B; Gottlieb, *K. K.<sup>2</sup> Hofbibliothek Bucheinbände*, Pl. 21 B; and Colombo,<sup>3</sup> *Il legatore di libri*, vol. i, p. 175, fig. 109. He executed several inlaid bindings with semi-architectural decoration, and probably worked for Diane de Poitiers.

<sup>1</sup> Also reproduced by Marius Michel, *La reliure française*, p. 67.

<sup>2</sup> Described by Gottlieb as Italian. I have argued elsewhere that this attribution is wrong, and my case is greatly strengthened by the discovery of this binding, the central panel of which is very close to the Vienna binding, on a book printed at Paris in 1568.

<sup>3</sup> Again wrongly described as Italian. I have discussed this binding at length in *Maioli, Canevari, and others*.





PLATE XV

## PLATE XV

GERMAN BINDING, DATED 1577. LENT BY A. EHRMAN, ESQ.

*Author, etc.*—C. Iulii Caesaris Commentarii, Antverpiae Excudebat Christophorus Plantinus, 1574.

*Size.*—180×120 mm.

*Material, etc.*—Pigskin; four bands; plain back. White paper liners; no end-papers.

*Provenance.*—On the title is written: "Thomas Zancelius Laranus Brigg. . . . Tubingae"; also "Ad usum Joan Bapt Reichstetter prof."; opposite is the armorial bookplate of F. L. Waldner de Freundstein, and above it, "Ex libris J. Boyer."

*Remarks.*—It is remarkable that, though other German engravers were frequently imitated by workers in cut leather and makers of panel stamps (see Loubier, *Der Bucheinband*, 1926, pp. 76, 204), this seems to be the only plate by Dürer that has been copied, and the only known impression of the panel. The original was the title-page of the 1511 edition of the Little Passion (woodcut): the panel is reversed, probably because its engraver copied the print directly. The same peculiarity is noticeable in a panel of Temperantia, after a print by the Master I.B. (Bartsch, viii, 29), used on a Königsberg binding of 1539 by Kaspar Angler (see the article by Dr. M. J. Husung, *Archiv für Buchbinderei*, March 1926, pp. 17-20).



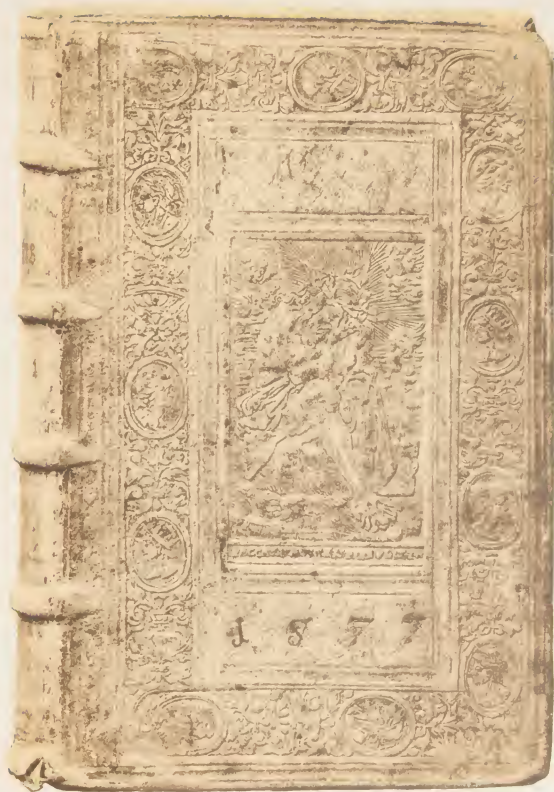




PLATE XVI

SPANISH BINDING, *CIRCA* 1600. LENT BY E. N. ADLER, ESQ.

*Description.*—A manuscript collection of orders and privileges issued by the Inquisition in favour of various individuals. The date 1614 appears at the end of the volume, but the binding is probably earlier.

*Size.*—315×218 mm.

*Material, etc.*—Dark brown calf; four bands; remains of four ties; white end-papers, six at beginning, ten at end, but the latter were probably intended to be used. Watermark, a cross within a lozenge, with initials below, M.P. (at least two varieties); this belongs to Briquet's group 5677-5704, the majority of which he says are Genoese.

*Remarks.*—In design this binding is very similar to the cover of the *Carta de Hidalguía* of Pedro Perez de Urizar, dated 1604, which is in the British Museum (Add. MS. 12,214; reproductions in Wheatley, *Remarkable Bindings in the British Museum*, Pl. 20, and Fletcher, *Foreign Bookbindings in the British Museum*, Pl. 43), but none of the stamps or rolls is the same. It is possible that this binding was executed at Seville, where the contents of the volume appear to have been written, though the only other binding of the period known to me which has been assigned to Seville, has neither the same tools nor the same design, as this cover (see *Revista de Archivos, Bibliotecas y Museos*, vol. v, 1901, Pl. 16 and p. 801). It will be noticed that the binder has put the rolls on the right-hand side of the cover, upside down.





PLATE XVII



PLATE XVII

GERMAN BINDING, EARLY 17TH CENTURY. LENT BY G. D. HOBSON, ESQ.

*Author, etc.*—Psalmi Davidis ad Ambrosii Lobwasseri melodias concinnati, Frankfort on Main, 1612.

*Size.*—135×80 mm.

*Material, etc.*—Pierced vellum, showing silks of various colours below; flat back, five bands.

*Provenance.*—Sunderland Sale, Lot 10328; afterwards Sir Thomas Brooke, with his bookplate.

*Remarks.*—These pierced vellum bindings seem to have been popular at this period. Three other German examples, signed Hans Bapest von Erfurdt, Buchbinder in Schmalkalden, are illustrated by L. Bickell (*Bookbindings from the Hessian Historical Exhibition, Leipzig*, 1893, Pl. 19) and a very elaborate English specimen was reproduced in the W. H. Corfield Catalogue (Sotheby's, 21st November 1904, Lot 136). The edges of books were frequently decorated with figure subjects in Germany from about the middle of the 16th century; several examples are given by Dr. A. Schmidt, *Bucheinbände . . . in . . . Darmstadt*, 1921, Pls. 40, 46, 59, 63, 64.







PLATE XVIII

PLATE XVIII

FRENCH BINDING, *CIRCA* 1630. LENT BY DR. HUGH MORRISTON DAVIES.

*Author, etc.*—Bruni, Antonio, *Le Tre Gratie*, Roma, n.d. (Preface dated 1630).

*Size.*—165×90 mm.

*Material, etc.*—Red morocco, flat back, five bands; one white end-paper at each end.

*Provenance.*—Bookplate of H. S. Richardson; W. H. Corfield Sale, Sotheby's, 21st November 1904, Lot 376.

*Remarks.*—An unusual and very prettily designed binding; only three figured tools are used on the covers. It is described as Italian in the Corfield Catalogue.

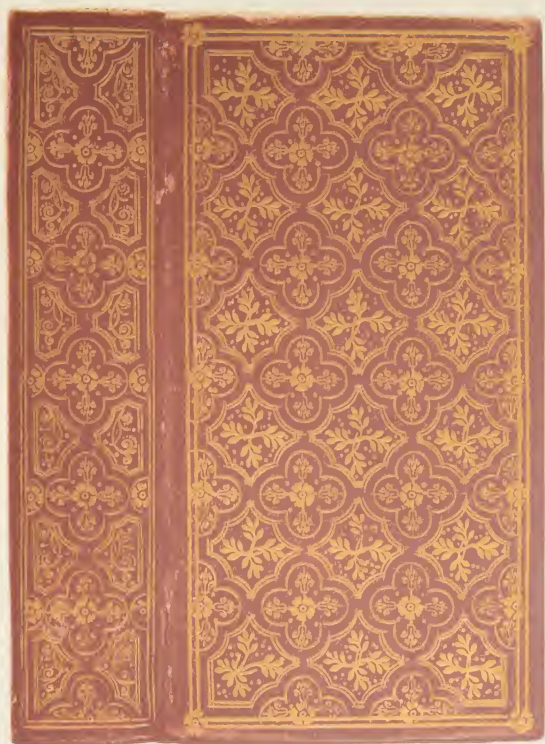




PLATE XIX

PLATE XIX

FRENCH BINDING, ABOUT 1630-40. LENT BY SIR PHILIP SASSOON, BT.

*Author, etc.*—Q. Horatius Flaccus, Opera . . . ex Officina Plantiniana Raphelengi, 1611.

*Size.*—243×175 mm.

*Material, etc.*—Citron morocco; flat back, four bands; two ties; three white end-papers at beginning, two at end; watermark undecipherable.

*Provenance.*—On the binding are the arms of Henry de Boudeau, Comte de Parabèse, Governor of Poitou—according to a pencil note inside, but I have not been able to verify this identification. The book contains the 19th century bookplates of Arthur Atherley and Lord Vernon, and was Lot 276 in the Vernon Sale at Sotheby's (10th June 1918).

*Remarks.*—This is a typical French binding of the period just before the introduction of *pointillé* tools.







PLATE XX

ENGLISH BINDING, *CIRCA* 1639. LENT BY LIEUT.-COL. W. E. MOSS.

*Author, etc.*—Lord Herbert of Cherbury, *De la Vérité*, 3rd edition, 1639 (Paris).

*Size.*—230 × 160 mm.

*Material, etc.*—Brown morocco, flat back, four bands, white end-papers, three at each end; watermarks, a large fleur-de-lis and a coat of arms.

*Provenance.*—Bookplate of the Right Hon. Basil Fielding, Earl of Denbigh, 1703; signature, M. Feilding; afterwards in the libraries of the Rev. W. E. Buckley and Michael Tomkinson.

*Remarks.*—The device and motto are those of the author, and it has been suggested that this was his copy. More probably he had it bound for presentation, perhaps to the Earl of Denbigh, as there is another copy of the same book in the University Library, Cambridge (Rel. c. 63. 4) in an almost identical binding. The "gyrate" tools in the inner corners of the central field belong to a type which was probably used at Cambridge, but there is nothing in the circumstances of Herbert's life to make it probable that he had books bound at Cambridge, though he may conceivably have had friends there, since according to the D.N.B. his true affinity—as a philosopher—is with the Cambridge Platonists!

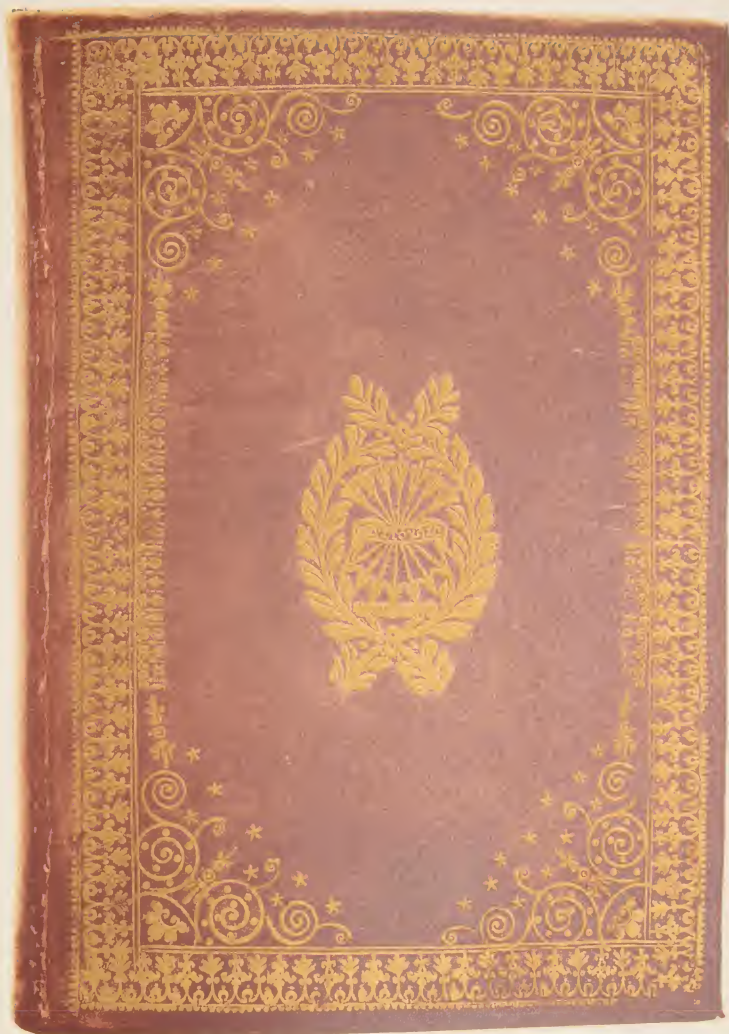






PLATE XXI

ENGLISH BINDING, 1635-45, FOR CHARLES I. LENT BY MRS. RADFORD.

*Author, etc.*—Fritach, Adam, *L'Architecture militaire*, Leyden, 1635.

*Size.*—316×204 mm.

*Material, etc.*—Olive morocco; flat back, seven bands; one end-paper at each end. Watermark a large cartouche containing a hunting horn, below are the letters H.C. in Roman capitals.

*Remarks.*—No doubt a London binding. This stamp of the Royal Arms is not given by Davenport, *English Heraldic Bookstamps*; it occurs also on a New Testament of 1631 and a Book of Common Prayer of 1636, both printed at London (reproductions, Myers and Co., catalogue 246, no. 213; Sotheby, Sale Catalogue of the Henry White Collection, 30th April 1902, Lot 1772), but though the general scheme of decoration is the same on these as on the present example, the stamps are different.

The large floral tool in the corners belongs to a type which has a long history. An earlier variety occurs on the volume of Archbishop Matthew Parker's Bible, exhibited by Colonel Moss (reproduction, Quaritch's *Illustrations of Bookbindings*, 1889, no. 54). The curious sundial on all four sides of the coat of arms is otherwise unknown to me. In design—a large diamond-shaped centre and four triangular corners, with or without a border, all built up of small tools—this cover is not unlike other bindings of the period (for reproductions in addition to the two with the Royal Arms see the W. H. Corfield Sale Catalogue, Sotheby's, 21st November 1904, Lot 144; Sotheby's Sale Catalogue, 20th November 1923, Lot 425); but the fount of tools is uncommon.







PLATE XXII

PLATE XXII

FRENCH BINDING, *CIRCA* 1650, BY FLORIMOND BADIER. LENT BY DR. HUGH MORRISTON DAVIES.

*Title, etc.*—*Precationum piarum enchiridion* . . . per M. Simon Verrepaem, Antwerp, n.d. (? *circa* 1575).

*Size.*—123×82 mm.

*Material, etc.*—Red morocco, four bands; marbled paper liners, white end-papers, three at the beginning, four at the end.

*Remarks.*—The heads in profile at the corners of this little book occur on the famous binding of the *Imitation de Jésus Christ*, 1640, in the Bibliothèque Nationale at Paris (reproduced by Gruel, *Manuel I*, p. 46), which is signed by Badier, and on another binding also signed by him recently discovered in the Prussian State Library at Berlin (reproduced by Dr. Husung, *Bok-och Biblioteks-Historika Studier tillägnade Isak Collijn*, 1925, p. 440). There is no reason to suppose that the tool was used by anybody else; therefore all the bindings which are decorated with it, about 36<sup>1</sup> volumes in all, may be assigned to Badier, who was admitted to the Parisian Guild of Bookbinders in 1645; he was certainly working as late as 1659, but the date of his death is unknown.

<sup>1</sup> List compiled by Col. Moss.

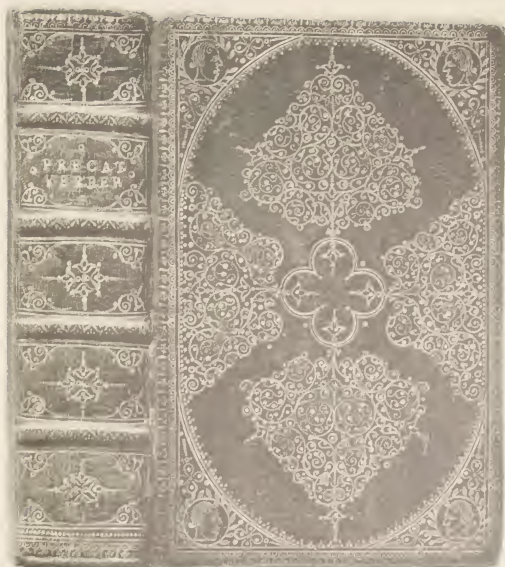




PLATE XXIII



ENGLISH BINDING, CIRCA 1670, WITH THE CROWNED MONOGRAMS OF CHARLES II AND JAMES II (AS DUKE OF YORK). LENT BY G. J. GRAY, ESQ.

*Title, etc.*—*Liturgia seu Liber Precum Communium* (Latin Translation of the Book of Common Prayer), Londini, Excudit Rogerus Nortonus. Vaeneuntque apud Sam. Mearne, Regium Bibliopolam . . . 1670.

*Size.*—180×111 mm.

*Material, etc.*—Red morocco, marbled end-papers, five white fly-leaves (one belonging to the book) at the beginning, three at the end.

*Provenance.*—According to an inscription in a contemporary hand this book was used by Daniel Hill at the installation of Samuel Prat as Dean of Rochester (on 8th August 1706; see the D.N.B.); later it belonged to John Gott, Bramley.

*Remarks.*—The ducal monogram of James II (J.D.) has often—and very naturally—been misread as D.L. and assigned to the Dukes of Leeds, Lauderdale, or Richmond (Lennox) (see Burlington Fine Arts Club *Catalogue of Bindings*, Pl. 95; Holmes, *Bindings at Windsor Castle*, Pl. 107; Sotheby, Amherst Sale Catalogue, 3rd December 1908, Lot 734); some of the plate in the Chapel Royal bears the same monogram which is there said to stand for the Duchy of Lancaster; it is certain, however, that it is correct to assign it to James II as Duke of York, since he used a seal with a precisely similar monogram (see Sotheby's Sale, 8th April 1919, Lot 930, and *Archaeologia*, vol. lvi, p. 157).

Only one other binding is known with both the monograms of the royal brothers, on a copy of Durell (Jo), *Sanctae Ecclesiae Anglicanae . . . Vindiciae*, London, 1669 (H. B. Wheatley Sale, Sotheby's, 8th April 1918, Lot 180). It is significant that both books were dedicated to Charles II, that both are religious works compiled for members of the English Church, and that on both the royal monogram seems to have been an afterthought, though it was undoubtedly added during the lifetime of Charles. Now, when these two books were published, in 1669 and 1670 respectively, James was still a member of the Church of England; according to the D.N.B. he probably went over to Rome before March 1672, but his conversion was not public property till after Christmas 1672, when he declined to receive the sacrament with the King according to the Anglican rite. Taking all these facts into consideration I think it is easy to suggest an explanation of the presence of two royal monograms on the same



bindings. Some good Tory bookseller had James's monogram placed on them before 1672 by way of repudiating the Whig calumny that James was at heart a Papist; then, when the Whig dogs proved to be right for once, not wishing to waste his elegant bindings, he added the King's monogram, since the King at least was a sound member of the Church of England! I do not believe that either book ever belonged to either of the royal brothers; but one cannot help hoping that some book decorated in this fashion came into the hands of Charles, himself a secret sympathizer with the Church of Rome, and of all English sovereigns, the best fitted to appreciate the comic irony of the little episode.



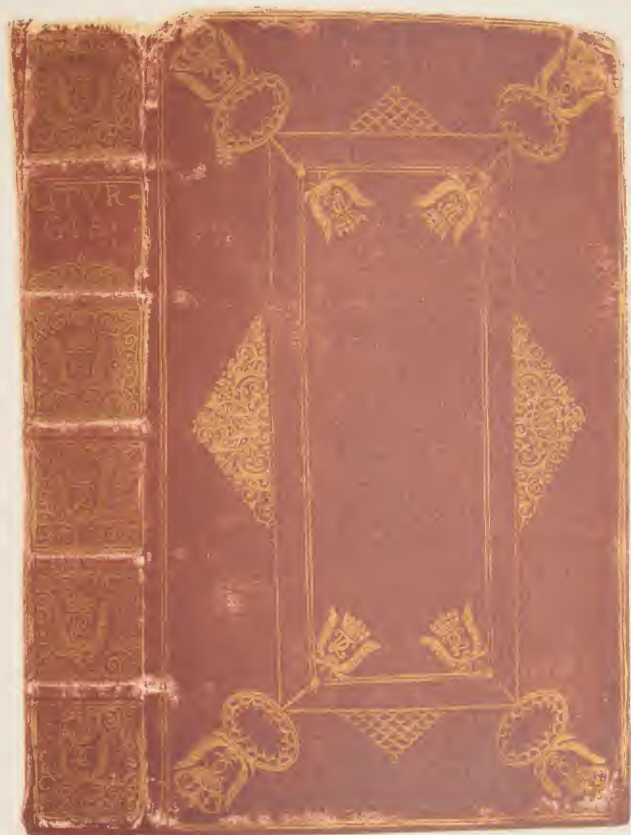




PLATE XXIV

ENGLISH BINDING, LATE 17TH CENTURY. LENT BY H. YATES-THOMPSON, Esq.

*Author, etc.*—A neatly written contemporary MS. entitled *The Dimentions and / Burthen of his Ma<sup>ty</sup>: / Ships / When, Where and by Whom / Built / With the charge of / their Hulls / Launched.*

But the manuscript also contains a number of other interesting statistics relating to the Navy, as Rates of Pay, Cost of maintaining a fleet on active service, His Majesties Gracious Allowance of Victualls to those that serve in his Royall Navy, etc.

*Size.*—184×105 mm.

*Material, etc.*—Red morocco, six bands, marbled end-papers.

*Remarks.*—The chief interest of this little volume consists in the fact that it was almost certainly written and bound for Samuel Pepys. Similar compilations, similarly bound, which undoubtedly belonged to him, are in the possession of the Pepys Cockerell family and in the Pepys Library, Magdalene College, Cambridge, and an entry in the Diary<sup>1</sup> for 18th February 1666-7 evidently refers to a book of this kind:

“Up and to my bookbinder’s, and there mightily pleased to see some papers of the account we did give the Parliament of the extente of the Navy sewed together, which I could not have conceived before how prettily it was done.”

Unfortunately, Pepys does not tell us the binder’s name; but it is certain that this little binding is the work of a man who did a good many fine bindings for Charles II. Until recently they were attributed to Samuel Mearne, who held the office of Bookbinder to the King, 1660-74, and from then till his death in 1684, that of Stationer to the King. The late Mr. Gordon Duff,<sup>2</sup> however, showed that in all probability only the plainer royal bindings were executed in Mearne’s workshop, the more elaborate specimens being carried out for him by other binders, noted for their fine work, several of whom are mentioned by the contemporary writers Bagford and Dunton. Among these is one Suckerman, who “commonly worked for Mr. Mearne, the binder to King Charles II,” and to him this binding may conjecturally be attributed; but it is only a conjecture, and it is safer, and not less honourable to the binding, to say that it is the work of the man who bound for the King.

<sup>1</sup> Quotation and information supplied by the owner.

<sup>2</sup> *The great Mearne myth*, in the *Transactions of the Edinburgh Bibliographical Society*, 1918.

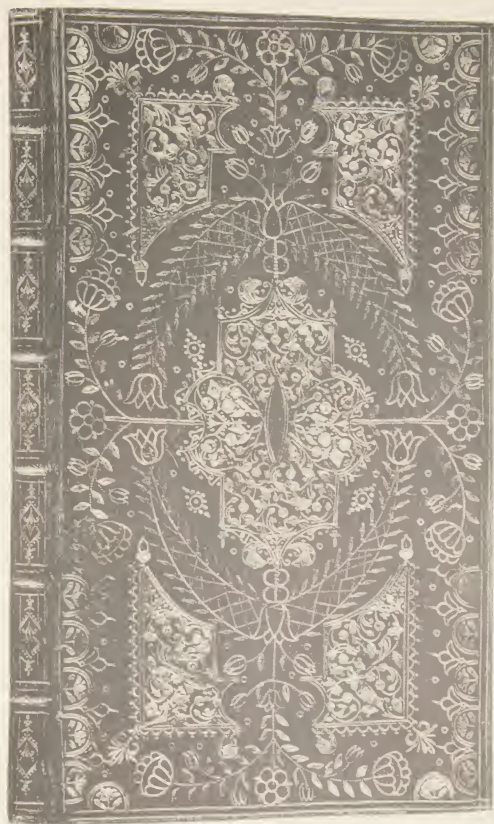






PLATE XXV

PLATE XXV

ENGLISH BINDING, ABOUT 1675-80. LENT BY DR. HUGH MORRISTON DAVIES.

*Author, etc.*—The Government of the Tongue, by the Author of *The Whole Duty of Man*, Oxford, 1667 (imprimatur dated 1675).

*Size.*—190×115 mm.

*Material, etc.*—Red morocco, portions of the pattern coloured. Marbled end-papers, two white fly-leaves in addition at each end.

*Provenance.*—The Earl of Orford's Library; then Noel F. Barwell.

*Remarks.*—By an unknown binder, to whose identity there is at present no clue whatever. Dr. Davies owns three other specimens by him, all of which were shown in the Exhibition. This was chosen for reproduction as the other three have all been reproduced by Mr. Cyril Davenport (*Samuel Mearne*, Pls. 22, 23, and 24); only nine or ten other examples of this binder's work are known, and curiously enough, all except one cover books by the author of *The Whole Duty of Man*, issued about 1675-80. Whoever the binder<sup>1</sup> may have been, he clearly had a flourishing business in finely bound devotional books at this period.

It was interesting to see these bindings at the Exhibition side by side with two lent by Col. Moss, decorated with the small profile head used by the King's Binder (one of them, and another binding with the head, reproduced by Mr. Davenport, *Samuel Mearne*, Pls. 16 and 17); all were assigned by Mr. Davenport to Samuel Mearne, but apart from the doubt whether any fine bindings were executed in Mearne's workshop, to which I have already alluded, it was perfectly obvious that the two sets of bindings came from different binderies—tools and designs are utterly different.

<sup>1</sup> A plate of drawings of the tools used by this binder will be published in a forthcoming volume of *Bindings in Cambridge Libraries*.

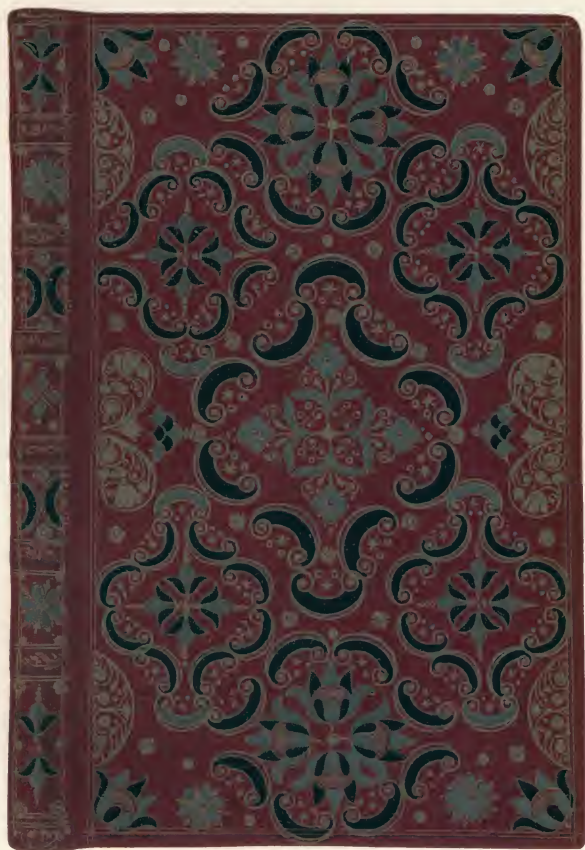




PLATE XXVI

PLATE XXVI

ENGLISH BINDING, LATE 17TH CENTURY, SIGNED BY CLEEVE.  
LENT BY DR. HUGH MORRISTON DAVIES.

*Title, etc.*—The Book of Common Prayer, together with the Psalter . . .  
London, Printed by John Bill, Thomas Newcomb, and Henry Hills . . . 1680.

*Size.*—195×125 mm.

*Material, etc.*—Red morocco, the interlacing fillet and some of the ornaments stained black; blue marbled end-papers and one white fly-leaf at each end; five bands; gilt edges.

*Remarks.*—The interest of this binding consists in the inscription Cleeve (on upper cover) Fecit (on lower). It is the only signed binding by Cleeve known to me. I have not found elsewhere the distinctive tool, the vase with the leopard's head. Nothing is known of Cleeve, the binder, but Isaac Cleave, a bookseller, flourished between 1678 and 1711 (see H. R. Plomer, *A Dictionary of Printers and Booksellers*, 1668-1725, p. 74).







PLATE XXVII

ENGLISH BINDING, ABOUT 1700. LENT BY G. D. HOBSON, ESQ.

*Author, etc.*—R. Graham,<sup>1</sup> *Lusus Poeticus*. Notebook containing manuscript (probably autograph) epigrams, translations, etc. The book is only half-full.

*Size.*—190×115 mm.

*Material and technical details.*—Red morocco, marbled end-papers.

*Provenance.*—W. H. Corfield Sale (Sotheby's, 21st November 1904, Lot 61); M. Tomkinson Sale (Sotheby's, 3rd July 1922, Lot 1448).

*Remarks.*—The chief interest of this insignificant little volume consists in the contemporary inscription on the first fly-leaf, "Robertus Steel Bibliopegus dono dedit R. Graham." The handwriting is that which runs through the book; the inscription is clearly contemporary; and as it is quite impossible to imagine a bookbinder giving away the work of a competitor, it is reasonable to assume that the book was bound by Robert Steel. Is he to be identified with the "Steel" mentioned by Dunton (*Life and Errors*, 1705; quoted by Weale, vol. i, p. xlix) whose binding "for the Fineness and Goodness of it might vye with the *Cambridge Binding*"? If no, there must have been two Steels executing ornamental bindings at the same period, which is not very probable; if yes, Dunton was a very poor judge of a binding, for this, though showy, is far from being remarkable, either in design or technique; on the whole the latter hypothesis seems to me the more likely.

<sup>1</sup> Possibly to be identified with Richard Graham, author (fl. 1680-1720). See the Dictionary of National Biography.

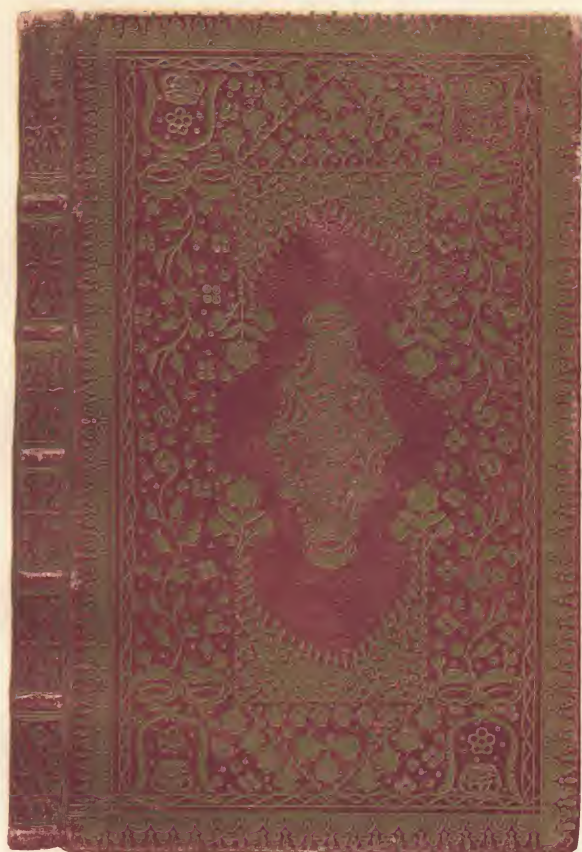




PLATE XXVIII

PLATE XXVIII

FRENCH INLAID BINDING, BY J. A. DEROME (DIED 1761). LENT BY  
COL. SIR GEORGE HOLFORD, K.C.V.O.

*Author, etc.*—Bandello, Canti XI, Agen, 1545.

*Size.*—184×118 mm.

*Material, etc.*—Dark blue morocco inlaid with morocco of various colours; pink silk liner and end-paper, two white end-papers at each end; in a wonderful state of preservation.

*Remarks.*—At the bottom of the title is the binder's stamp, "Relie par J. A. De Rome rue S. Jaque." A very similar binding, clearly by the same hand, is illustrated by Marius Michel, *La reliure française*, Pl. 18, and he gives two other reproductions of bindings which he attributes to the same artist, but he considers it doubtful whether the sumptuous decoration of these bindings was due to Derome himself—indeed, one of the three books he reproduces was not published till 1763, two years after Derome's death—and he thinks it more likely that Derome merely did the forwarding and that the finishing was the work of an unknown artist whom he employed. Thoinan (*Les Relieurs français*, p. 250) follows him in this and points out that in the inventory of the effects of J. A. Derome no mention is made of the tools needed for gilding, though the tools required for binding are listed. Whoever decorated this binding was a craftsman of incomparable skill.







PLATE XXIX

ENGLISH BINDING, MID 18TH CENTURY, SIGNED BY DYMOTT.  
LENT BY SIR EDWARD SULLIVAN, BT.

*Title.*—The Book of Common Prayer, Amsterdam, John Crellius, 1711.

*Size.*—160×105 mm.

*Material, etc.*—Red morocco inlaid with green; marbled end-papers, five bands.

*Provenance.*—Bookplate of George Gostling.

*Remarks.*—The owner contributes the following interesting note:

“ Bound by Richard Dymott, opposite Somerset House in the Strand.

“ A rare English bookbinder and publisher of whom little seems to be known, he worked in or about the middle of the 18th century. An advertisement at the end of a pamphlet he published in 1766 informs us that he ‘ brought to Perfection the Art of making French and Dutch Marble Paper in England . . . makes several curious marbles on leather . . . and binds most superbly in embroidered velvet.’

“ He does not seem to have signed his bindings often, but the present example of his work has his name twice on the back.”

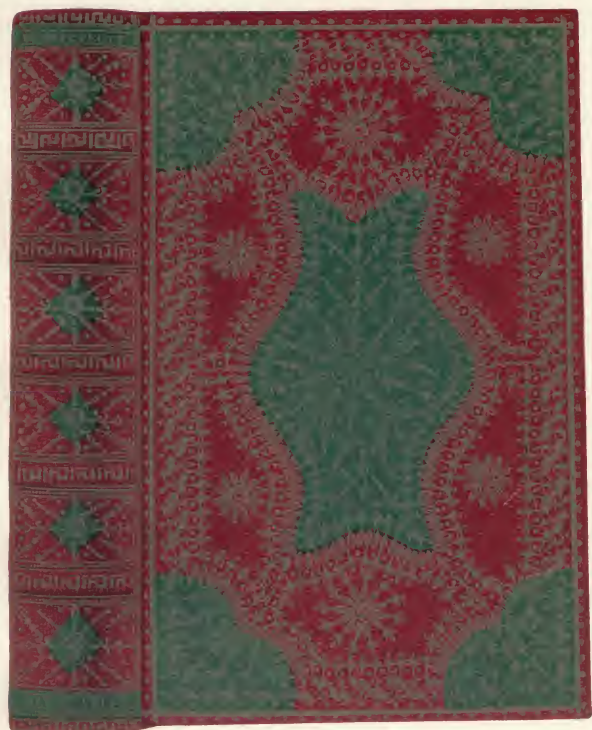




PLATE XXX

IRISH (DUBLIN) BINDING, BY ABRAHAM BRADLEY, 1773. LENT BY  
SIR EDWARD SULLIVAN, BT.

*Title*.—The Holy Bible, Cambridge, John Baskerville, 1763.

*Size*.—498×333 mm.

*Material, etc*.—Red, inlaid with cream coloured, morocco; strips of green morocco on the back; seven bands; marbled liners and end-papers; white end-papers at each end with large watermark of a fleur-de-lys within a crowned shield, below it the initial W.

*Remarks*.—The owner contributes the following interesting note:

“The binding of this volume is in the unmistakable Dublin style of the period, the scheme of decoration bearing a very close resemblance to that on the Journal of the Irish House of Lords of 1776-78 (one of the magnificently bound set of the Irish Parliamentary Journals which, to the number of 149 volumes, were reduced to ashes in the burning of the Public Record Office in Dublin during the rebellion of 1922).

“The outer borders of the binding are in both cases practically identical, as are also the harp ornaments, the royal arms, and most of the other stamps employed.

“Amongst the original documents in the Irish Record Office relating to ‘Stationary Ware’ delivered by Abraham Bradley for the use of the Irish House of Lords was a binding account, now no longer in existence, dated 10th October 1773, which contained, *inter alia*, the following item:

“‘One Bible Royal folio gilt Barbary leather with silk strings and registers, £5 10s.’

“As Abraham Bradley was under patent the King’s Stationer in Ireland from 1749 to 1780, it is almost certain that the present Baskerville Bible must have been the identical volume mentioned in this account. The remains of the ‘silk strings’ are still visible.

“No less than 52 copies of the Bible were subscribed for in Ireland as is shown by the printed list of subscribers.”



HOLY  
BIBLE









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